

R E P O R T R E S U M E S

ED 010 349

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POEMS FROM MIRABAI.

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REPORT NUMBER NDEA-VI-226

PUB DATE

64

EDRS PRICE MF-\$0.18 HC-\$4.32 108P.

DESCRIPTORS- *HINDI, *TRANSLATION, *POETRY, *TEACHING GUIDES,
*LANGUAGE INSTRUCTION, CHICAGO, ILLINOIS

THIS BOOK OF MEDIEVAL POETRY FROM INDIA WAS PREPARED TO GIVE THE LANGUAGE STUDENT A GLIMPSE INTO BOTH A STYLE AND LANGUAGE NECESSARY FOR A WELL-ROUNDED KNOWLEDGE OF HINDI, AND INTO A CORPUS OF POETRY CONSIDERED TO BE MOST IMPORTANT IN THE HINDI TRADITION. THE FORMAT OF THE BOOK WITH TEXTS AND TRANSLATIONS ON FACING PAGES WAS DESIGNED FOR EASE IN TEACHING. THE ENGLISH TRANSLATIONS ARE AS CLOSE TO THE HINDI ORIGINAL AS POSSIBLE. AN EXTENSIVE INTRODUCTION WAS INCLUDED TO ASSIST THE STUDENT IN UNDERSTANDING BOTH THE HISTORICAL AND DOCTRINAL BACKGROUND AGAINST WHICH THE POEMS SHOULD BE READ. (GC)

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POEMS FROM MIRABAI

TRANSLATED BY S. M. PANDEY

AND NORMAN H. ZIDE

with an Introduction by S. M. PANDEY

The University of Chicago
1964

Preface

This book is the second of a series of teaching texts of the very important Hindi Krisnite poets of the medieval period, the first having been The Poems of Sūrdās by S. M. Pandey and Norman H. Zide. As was the Surdas book, these poems of Mīrābāī are intended to give the student a glimpse into both a style and language necessary for a well rounded knowledge of Hindi, and into a corpus of poetry even now considered of the most importance in the Hindi tradition.

The format of the book with texts and translations on facing pages, is the same as that followed previously, and is designed for ease of teaching. The translations are as close to the Hindi original as it is possible to get in English, their purpose being twofold: first, to provide a guide for the student, and secondly, to give the general reader some idea of the structure and imagery of this poetic style. As an aid to the understanding of the linguistic peculiarities of Mīrābāī, the paper entitled, "Verb Forms in the Hindi of Mīrābāī", by S. B. Jha and Norman H. Zide and produced by the South Asia Language and Area Center, University of Chicago, is suggested reading. The extensive introduction is intended to assist the student in understanding the background both historical and doctrinal, against which the poems should be read, and brings much new information to light.

Our sincere thanks to Mrs. Vimla Bahl for typing the Hindi text, and to Miss Elizabeth Griffin, for preparation of the English portions. The text used for the book was Mīrābāī Kī Padavali, Parāsurām Caturvedī (ed.), Allahabad, (11th edition).

Mirābāī -- A Life Sketch

Mirābāī, the famous woman saint of the fifteenth century is known throughout India, at least among the bhajan singers. Her songs about Kṛṣṇa are rich in devotional feeling and are markedly different from the songs of Sūrdās and Tulsīdās in several ways, for Mirābāī was a woman poet, who accepted Lord Kṛṣṇa as her husband and true lover. As is the case with many other saints of the middle ages, we know very little of her life and works. All questions regarding her life, when she was born, who her husband was, who her spiritual teacher was, and when she died, remain unanswered. There are many legends current around her name, but they help us very little in reconstructing an authentic biography of this woman saint.

It is said that Mirābāī was the granddaughter of Rao Dūdāji, who is known in the history of Newār (Rājasthān) as the founder of Merta City. Mirābāī was probably born in a village named Kudakī around 1498 A. D. Her father, Ratan Singh, was in charge of a small state, consisting of twelve villages, given to him by his father. Mirābāī is said to have been an only child.

Mirābāī displayed religious leanings from her childhood. Love for Kṛṣṇa grew in her when she was still a young girl. When Mīrā was four or five, her mother died. In the family of Rājā Dūdā, where she was raised after her mother's death, Mīrā found a proper environment for the growth of her religious sentiments.

Mīrā's husband.

There is much controversy regarding Mīrā's husband. The most important view, which has been held by many scholars in the past, is that of Tod, who maintains that Mirābāī was married to Rānā Kumbhā. Tod maintains:

Kumbha married a daughter of the Rathor of Merta, the first of the clans of Marwar. Mirabai was the most celebrated princess of her time for beauty and romantic piety. Her compositions were numerous, though better known to worshippers of the Hindu Apollo than to the ribald bards. Some of her odes and hymns to the deity are preserved and admired. Whether she imbibed her poetic piety from her husband or whether from her he caught the sympathy which produced the sequel to Songs of Govinda, we cannot determine. Her history is a romance and her excess of devotion at every shrine of the favourite deity ... from Yamuna¹ to Dwarika gave rise to many tales of scandal.

The view that Mirābāī was married to Rānā Kumbhā does not find much support today. A Rājput historian, Harivilās Sardā, has questioned the validity of Tod's statement and he says, "Col. Tod has stated that Mirābāī was the queen of Kumbhā. This is an error. Kumbhā was killed in S. 1524 (1467 A. D.), while Mirā's grandfather, Dūdā, became Rājā of Mertā after that year. Mirā's father, Ratan Singh, was killed in the battle of Khānvā, 59 years after Kumbhā's death. Mirābāī was married to Prince Bhoj Rāj in S. 1573 (1516 A. D.). Mirābāī was born in S. 1555 (1498 A. D.) and died in S. 1603 (1546 A. D.), at Dwarkā (Kāthiwār) at which place she had been residing for several years."²

Another historian, Gaurīśankar Hirācandra Ojhā, has also criticized Tod's view. Col. Tod's conclusions are based on the so-called temple of Mirābāī which exists near the Kumbhā-Sām temple built by Rānā Kumbhā in Cittaur Fort. These two temples are close to each other; therefore, Col. Tod conjectured that the two persons must have been closely

1. Lt. Col. James Tod, Annals and Antiquities of Rajasthan (London: Oxford University Press, 1920), I, 337-338.

2. Harivilās Sardā, Mahārānā Sāngā (Ajmer: 1918), 95-96.

related. In fact, Rāṇā Kumbhā died in 1468. By that time Mīrā's grandfather had not yet founded Merta. And Mīrābāī is called Merti (the girl from Merta). It is therefore unlikely that Mīrābāī was married to Kumbhā.¹

Mīrā's family life.

It is said that Mīrābāī's family life was not very happy. Shortly after her marriage, her husband died. Later in a battle with Bābar, the Mughal king, her father, Ratan Singh, also breathed his last. Thus, Mīrābāī was left alone in the world to suffer at the hands of the conservative members of her family who probably did not like the young girl going around in the company of men, despite the fact that they were religious devotees. Probably they were against her for another reason, too, in that she did not commit sati, a tradition current among the Rājputs of that time, according to which the widow should immolate herself on the funeral pyre after the death of her husband. In one of her poems, we get some clue to understanding this when she says:

सती न होस्यां गिरधर गास्या म्हारा मन मोहो घण नामी ।

I will not be a sati. I will sing the songs of Giridhar Kṛṣṇa -- the famous one attracts my heart.²

There are many poems in which Mīrā's miserable plight finds clear expression. Many times she says, "I would go with saints, no matter what the people say:"

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1. Gaurīśankar Hīrācandra Ojhā, Rāj Pūtāne Kā Ithihās (Ajmer: Vedic Yantralaya, 1926), II, 670.
 2. Mīrābāī Kī Śabdāvalī, ed. Bālesvar Prasad (Allahabad: Velvedere Press, 1927), 60.

राणाजी म्हाने या बदनामी लगे मीठी ।

कोई निन्दो कोई बिन्दो मैं चलूंगी चाल अपूठी ॥

सांकड़ली सेयां अब मिलिया क्यूं करि फिर अपूठी ।

सत संगति या म्यानं सुणौही दुरजन लोगां ने दीठी ॥

मीरां रे प्रु गिरधर नागर दुरजन जलो जा अंगीठी ॥

"Ram , to me your slander is sweet,
Some praise me, some blame me, I go the other way.
On the narrow path, I found God's people. For
what should I turn back?
I am learning wisdom among the wise, the
wicked look at me with malice.
Mirā's lord is Giridhar Nagar; let the wicked
burn in the furnace."

Pada 53

Mirābāī complained constantly of a certain Rāpā, who was probably the younger brother of her late husband and who used to give her all kinds of trouble. Mirābāī in her many poems says, 'Rāpā, nobody can prevent me from going to the saints. Your world is full of filthy people. I left your palace and I left your city. I don't care what the people say.' The following poem expresses Mirā's feeling towards Rāpā and the people who slandered her.

नहिं मावे थारो देसलड़ो रंगरुडो ।

थारें देसां में राणा साथ नहीं है लोग बसैं सब हड़ो ।

गहणा गांठी राणा हम सब त्याग्ये है बाधन जुडो ॥

मीरां के प्रु गिरधर नागर बर पायो है पुरो ॥

1. Mirānbāī Ki Padāvalī, ed. Parasuram Caturvedi (11th ed., Allahabad: Hindi Sahitya Sammelan). All quotations from Mirābāī's poems are from this edition unless otherwise stated.

I don't like your strange world, Rāṇā.
 A world where there are no holy men and all the
 people are trash.
 I have given up ornaments, given up braiding
 my hair and I have given up putting on Kājal.
 Mīrā's lord is Giridhar Nagar, I've found a
 perfect husband.

Pada 32

Mīrā's Guru.

The identity of Mīrā's Guru is also a controversial question. In a few poems, Mīrābāī refers respectfully to one Raidās. At one place she says, "I met my Guru Raidās. He gave me the real knowledge."¹

मेरो मन लागो हरि जी सुं अब न रहूंगी अटकी ।

गुरु मिलिया रैदास जी दीन्ही ज्ञान की गुटकी ॥

There is no evidence to substantiate the assertion that the Raidās mentioned above is the famous Raidās of the saint tradition, known as one of the disciples of Rāmānand. Raidās of the saint tradition was probably not a contemporary of Mīrābāī. It appears that he died many years before Mīrābāī. Then, the problem arises of who the Raidās alluded to in Mīrābāī's poems might be. Paraśurām Caturvedī says that although Raidās may not have been the direct Guru of Mīrābāī, there is a possibility that Raidās' influence was exerted on Mīrābāī through his works. He is inclined to believe that the line गुरु मिलिया रैदास ("I met the Guru Raidās") may not be true in a literal sense, but that it can be interpreted as allegorical, in the same way as Carandas' meeting with Śukadeva (a mythological figure) and Garibdās' (17th century) with Kabīr have been.

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1. Candrabālī Pandey, Vicār Vimarsā (Allahabad: Hindi Sāhitya Sammelan, 1941), 70.
 2. P. Caturvedī, op. cit., 225-226.

The scholar Candrabali Pandey believes that the Raidās cited in the poems of Mirābāī is yet another Raidās, but one who belonged to the same tradition.¹ Some poems of Mirābāī are, of course, much nearer to the saint tradition in their spirit, but a more thorough investigation is necessary before we can prove that Mirābāī was in any way influenced by Raidās, or his tradition.

Mirābāī and the Caitanya Sect.

In the Bhaktamāl, an anthology of accounts of the medieval saints, it has been mentioned that Mirābāī met Jivagoswāmī in Vrindāvan, and that in the beginning, Jivagoswāmī was not willing to see her. Later, when he discovered that Mirā was a great devotee of Kṛṣṇa, he did meet her, and was overwhelmed with an experience of the love of God.² Some scholars believe that Mirābāī met Caitanya also,³ but we do not have any concrete proof to substantiate this view.

Mirābāī and the Vallabha Sect.

Mirābāī has been mentioned in the Caurasī Vaiṣṇavan Kī Vārtā, Bhaktamāl, and Do Sau Bāvan Vaiṣṇavan Kī Vārtā in such a way as to show that very good relations did not exist between Mirābāī and the Vallabha Sect. From the Do Sau Bāvan Vaiṣṇavan Kī Vārtā, it appears that Mirābāī saw Gosāīn Vithalnāth, Vallabha's son, when he was visiting Mewār. This in itself is not unlikely. But the whole story goes on to prove that Mirābāī was not in any way impressed by him. Instead of Mirā, a friend of hers, Ajah Kunwari, who was then living with Mirā, accepted Gusain Ji as her Guru, and later, when Mirābāī was asked to become a disciple of Gusain Ji, she declined.⁴ From

1. C. Pandey, op. cit., 54-55.

2. Bhaktamāl Haribhakti Prakāśikā of Śrī Harirai, ed. Jwālā Prasad Miśra (Bombay: Laxmi Venkatesvar Press, 1915), 531.

3. C. Pandey, op. cit., 59-60.

4. Do Sau Bāvan Vaiṣṇavan Kī Vārtā, ed. Dwārikādās Pārīkh (Kāṅkaraulī: Vidyā Vibhāg, 1960), II, 79, 82.

another sectarian work, *Caurasī Kī Vārtā*. one gets the impression that *Mirābāī* was not only ignored by the followers of this sect, but that she was also sometimes insulted by them. The following passage may be presented to shed light on that situation.

पाहे रामदास जी एक दिन मीरां बाई के यहां गये । सो मीरां बाई के ठाकुर आगे श्री आचार्य जी के कीर्तन गावत हे । तब मीराबाई ने कही कोई विष्णुपद श्री ठाकुर जी के गाओ । तब रामदास जी को रीस छूटी कहें दारी रांड । यह कहा तेरे खसम के हैं ? जा आज पाहे तेरो मुख न देखोंगे । सो वह गाम में तो कुटुम्ब लैके उठि चले । तब मीराबाई ने बहुत कही । इनको दक्षिणा देन लागी सो कुछ न लिये । कुटुम्ब ले और गाम में जाइ रहे । सो रामदास जी ऐसे टेक के कृपा-पत्र भगवदीय हते । अपने प्रभु में ऐसे अनुरक्त हते लो फिर मीराबाई को मुख न देख्यो ।

Rāmdās went to *Mirābāī* one day. He sang his songs of worship devoted to *Vallabhacārya* before *Mirābāī*'s deity. Then *Mirābāī* said, 'Sing some *Viṣṇupadas* for my deity.' At this *Rāmdās* became angry and said, 'Foolish wretch! Are these songs for your khasam (enemy or husband)? I refuse to see your face again.' He left that village with his family. *Mirābāī* entreated him to stay. She tried to give him gifts but he declined them and went to another village. ... *Rāmdās* had so much love for his *Prabhu* (*Vallabhacārya*) that he did not see the face of *Mirābāī* again.¹

Mirābāī is said to have come in contact with *Tulsīdās*, the poet saint; Akbar, the great Mughal king, and his famous musician, *Tānsen*. But it does not seem probable that there is any truth in these traditions, since *Mirābāī*'s time is definitely earlier than these people.

1. *Caurasī Vaiṣṇavan Kī Vārtā* of Śrī Harirai, ed. Dwarikadās Pārīkh (Kānkarauli: Vidyā Vibhag, 1960), 251.

Last days of Mirābāī.

Mirābāī lived for a long time in Vrindāvan. Mewār was not a congenial place for her to live; people there were very critical of her. So she left Mewār and came to Vrindāvan, the land of Lord Kṛṣṇa himself. But she could not stay there long either. Whatever the reasons might have been, she left Vrindāvan and went to Dwarikā when her end was drawing near. She spent her last days there and passed away probably in 1546 A. D.

The Pada in Hindi Literature and the Padas of Mirābāī.

The literal meaning of pada in Sanskrit is 'step, mark, trace, or position.'¹ It appears that among the musicians of the middle ages, this word was used to mean "a description of the qualities of a hero (नायक)" also.² Another meaning for the term is 'word' or language itself.³ Yet, we do not know definitely how this musical form of poetry -- the pada -- came into existence and why this particular name was given to certain short lyrics. It is true, of course, that the pada form was the most popular style for the singing of devotional songs in the medieval period. Almost all the famous saints in Hindi in medieval times composed padas; although long before the padas became current in Hindi, Tamil saints of South India had also composed devotional songs that they called padam. It is not unlikely that this padam style of singing was the inspiration for the saints of Northern India.

The poems of Siddhas, of a later Mahayana group, called caryapada (चर्यापद), have a few similarities to the padas of the medieval Hindi poets. Both are meant to be sung, and the indication of various rāgas in the beginning of the poems, clearly shows that music was an

1. Monier Monier-Williams, A Sanskrit-English Dictionary (Oxford: Clarendon Press, 1956)

2. Tulsīrām Devāngan, "Dhrupad Śsaiī -- Ek Vicār", Sangīt, Jan-Feb, 1964, page 10.

3. Hindi Śabda Sāgar, ed. Rām Candra Varmā (6th ed., Banaras: Nagāri Pracāriṇī Sabhā, 1960).

essential feature in both styles. Even if it is not easy to prove that the rāgas mentioned with them are as old as the poems themselves, it is certain that there were musical qualities in them which would have classified the poems into various rāgas and rāginis. The several meters of these caryāpadas, namely padākulika, pajjhatikā, rolā, sorathā, paddharī and caupai were also taken over by the composers of later Hindi padas in almost the same form or with some modifications.

Most of the caryāpada writers put their names in the last lines of their songs. This style was followed by the authors of Hindi padas also. Dr. Sukumār Sen makes the following statement about the caryāpadas which is quite relevant in this context, since many of the qualities present in them can easily be found in the pada literature of Hindi.

The caryā songs follow the pattern of Jayadeva. The name of the melody is always indicated at the top and that of the poet usually occurs in the last couplet. The second couplet was repeated as the refrain. The song usually consists of ten verse lines and only three have fourteen verse lines. The metrical scheme is moraic. There are only two metrical varieties.¹

Most padas are composed in the verse line scheme of 15 (16) morae with a caesura after the eight syllables. This scheme, practically the same as caupai of Hindi-Rājāsthani-Gujarati, easily developed into payār, where the moraic unit was changed into the syllabic, the final caesura absorbing one mora or syllable. The other scheme which later developed into tripadi (the other characteristic meter of Bengali) has verse lines of 25(26) morae with caesura after the eighth and the sixteenth syllable.

1. Sukumār Sen, History of Bengali Literature (New Delhi: Sāhitya Akademi, 1960), 28.

In addition to the works of the Siddhas mentioned above, we find numerous other padas composed by Nāth Panthi yogis. More than sixty padas attributed to Gorakhnāth have been compiled in the Gorakhbānī. But whether they are the works of Gorakhnāth, the famous yogi and mystic of the eleventh or twelfth century, or not, is difficult to determine. The language of the padas seems to be late, but nevertheless they have a puritanic tone and they are Gorakhnāthian in their spirit. There is a criticism of all rituals and external formalism in these padas. Unlike the Siddha's compositions these padas are critical of any kind of relationship with a woman and in one of the padas, it has been said that, "to sleep with a woman is to be devoured by death." ¹

बामा अगे सोइबा जमवा भोगिबा संगे न पीवणा पाणी ।

इमती अजरांवर होइ महिन्द बोल्या गोरख बानी ॥३

The names of the rāgas are written above the padas and usually the couplets are followed by a refrain. The name of Gorakhnāth also occurs in these poems and they seem to have been written to popularize the yogic faith as propounded by Gorakhnāth.

The Marāthī saints Cakradhar (1194 A. D. - 1276 A. D.), Mahādāyisā, and Jnāneshwar (1275 A. D. - 1296 A. D.) are said to have composed poems in Hindi also. A detailed study of all the works of all the Marāthī saints who composed padas in Hindi has been presented by Vinai Mohan Śarmā in his book (हिन्दी को मराठी सन्तो की देन) (Contributions of Marāthī Saints to Hindi Literature).²

The most famous among the Marāthī saints who composed

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1. Gorakhbānī, ed. Pītāmbardatta Barthwāl (3rd ed., Allahabad: Hindi Sābitya Sammelan, 1960), 86.
 2. Vinay Mohan Śarmā, Hindī Ko Marāthī Santon Ki Den (Contributions of Marāthī Saints to Hindi Literature) (Patna: Rāstra Bhāṣa Paṛiṣad, 1957).

padas in Hindi, was Nāmdēv (1270-1350 A. D.). It seems that this saint, who belonged to the Vārkarī order, was quite popular among the Hindi saints. Kabīr, Raidās, Dādū, Rajjab, Sundardās, Bakhanā, all have referred to him in their poems. Raidās recalls him in the following manner:

नामदेव कबीर त्रिलोचन स्वना सेनु तरै ।
कही रेदास सुनहु रे संतो हरि जीउ ते सने सटे

Nāmdēv, Kabīr, Trilocan, Sen, all were redeemed. Raidās says, "Oh Saints, listen to me, God can bestow upon you everything."¹

Mirābāī also alludes to Nāmdēv in one of her poems:

म्हारै नैणां आगे रहा जो जी स्याम गोविंद ।
दास कबीर घर बालद जो लाया नामदेव की हृदं हृन्द ॥

Oh Śyām Govinda, remain before my eyes!
You brought an ox (loaded with grain) to Kabīr's house and you repaired the hut of Nāmdēv.

Pada 139

In the Ādigraṇth of the Sikhs, sixty-two poems of Nāmdēv have been included along with poems of other saints. In another Mārāthī collection, more than a hundred poems have been collected that are attributed to him.²

Nāmdēv, like all other saints, does not give much importance to knowledge of the scriptures. He lays emphasis on the direct realization of God. The external form of

1. V. Śarma, op. cit., 130.

2. M. A. MacAuliffe, The Sikh Religion, Its Gurus, Sacred Writings and Authors (Oxford: Clarendon Press, 1909), VI, 39-40.

worship has no significance in his striving toward the realization of God, although he advocates faith in a (सद्गुरु) real Guru as do all other saints of Northern India. Eknāth, Tukārām and Rāmdas and many other Marāthī saints also composed padas in Hindi apart from their own Marāthī poems, but except for Eknāth (1470 - 1521 A. D.) all these religious leaders are later than Mirābāī, and thus, for our historical purposes, need not be considered.

Other saints who composed padas in Hindi, and who lived before Mirābāī, are Jayadeva, Sadh nā, Venī, Triloca n, Rāmanand, Sen, Kabīr, Pipā and Raidās. They followed the traditions of the Siddhas and Nathpanthis to a great extent. Not only did they borrow technical vocabulary from them, such as Sahaj, Sūnya, Gagan, etc., but in spirit and expression also, they were in many ways similar to each other. For example, Siddha Sarah says, "The world is rather sick of scholarship. None is illiterate here, but Sarah says all scholarship will be upset when one will attain that state which transcends all letters." Kanhpā, another Siddha, says: "People pride themselves that the secret of the great truth has long been in their keeping, but, Kanh says, that even out of the crores of people rarely does one become absorbed in perfectly pure truth. They read the Āgams, the Vedas, and the Purāṇas, and are always proud of their knowledge, but they are like bees hovering round the ripe marmelos fruits."¹

Kabīr and other Hindi saints have invariably criticized pandits and their scriptures. To them, real knowledge comes directly through realization of the ultimate being or loving devotion to him. Kabīr in one of the Dohas says, "The whole world is dying of reading books but nobody has become a pandit. A real pandit is he who has studied the 'love'."²

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1. S. B. Gupta, Obscure Religious Cults (Calcutta: Firma K. L. Mukhopadhyay, 1962), 54.
 2. Kabīr-Granthāvalī, ed. Pārasnāth Tewarī (Allahabad: Hindi Pariṣad, 1961), 241.

पोथी पढ़ि पढ़ि जग मुखा पंडित मया न कोह ।

एके जांतर प्रेम का पढ़े सो पंडित होह ॥२

Kabir's attitude can be seen in the following pada where he criticizes all kinds of external worship and rituals.

Devotion, sacrifice, and rosary, piety,
Pilgrimage, fasting and alms.
Nine bhaktis, vedas, the book, all these are
Cloaks of falsehood.

They who bathe in the evening and morning
Are like frogs in the water.
When men have no love for God's name¹
They shall all go to the God of death.

Nānak, Dādū, Rajjab, all the saints in Hindi, express the same feeling again and again against all ceremonial rites and formal kinds of worship. In fact, this was a theme common among all the religions of India, when the vernaculars had just started developing around the tenth century. Even Jain poets, such as Munirām Singh in his Pāhuḍ Dohā, are equally critical of Brahmans and their scriptures, authorities, and the way of worship. In Bengali, this spirit was followed by Candīdās and other Sahajīya Vaiṣṇavas, and later by Bauls. In Hindi, this tradition continued on in the writings of the above mentioned poet saints.

In addition, there are a few other poets who composed padas on the life of Kṛṣṇa and his consort Rādhā. Of these poets, Vidyapati is the most remarkable, and his poems are singularly attractive for their intrinsic music, and for the exquisite love episodes of Rādhā and Kṛṣṇa contained in them. Vidyapati has drawn tremendously on folk imagery. His Kṛṣṇa does not rise above in any way the typical hero of Indian literature who, in loving a woman, makes every attempt to satisfy her carnal desires.

1. F. E. Keay, Kabir and His Followers (Calcutta: Association Press (YMCA), 1931), 74.

Vidyāpati rarely gives a picture of Kṛṣṇa as a supreme being as does Sūrdās and the other religious poets. His Rādhā is also like a common Nāyikā (heroine) who enjoys her love deeply and suffers the pain of separation in the same manner. Jayadeva, the author of the Gīta Govinda, exercised great influence on Vidyāpati; but Vidyāpati never claimed that his poems could also satisfy the religious longings of bhaktas as Jayadeva claimed.

Among the other pada writers who flourished before Mīrābāī were Śrī Bhatta (1290 A. D.), Harivyās Deva (1263 A. D.), Paras urām (1393 A. D.) and Viṣṇudās (1445 A. D.). The first three of them are believed to have belonged to the Nimbārka Sect of Kṛṣṇites.¹ The number of their padas which are available to us is not numerous and it is difficult to give a definite opinion about the thoughts expressed in them. The poetic imagery is very simple and the beauty of Kṛṣṇa is described in some of them. These poets are much inferior to other Kṛṣṇite poets of Hindi and their padas are significant simply because they probably served as models for Sūrdās and other subsequent poets.

Kumbhandās (1468 - 1583 A. D.) and Sūrdās (1478 A. D. - 1585 A. D.) seem to be later contemporaries of Mīrābāī. The other poets of the Aṣṭachāp group, Parmānanddās (1493 - 1584 A. D.), Kṛṣṇadās (1496 - 1579 A. D.), Govindaswamī (1505 - 1585 A. D.), Chītiswamī (1515 - 1585 A. D.), Caturbhujdās (1530 - 1585 A. D.) and Nanddās (1533 - 1583 A. D.) were still quite young when Mīrābāī had reached her old age. All of them composed padas. Sūrdās alone composed more than four thousand poems. Kumbhandās, who was a little older than Sūrdās, composed about four hundred poems. All of them described Kṛṣṇa's childhood, adolescence, and play with the cowherd girls, in their poems. Sūrdās imitated the Bhāgavata Purāṇa more closely than Kumbhandās. However,

1. Satyendra, "Nimbārka Sampradaya Ke Hindi Kavi," Poddār Abhinandan Granth, ed. Vāṣudeva Śaraṇa Agrāwala (Mathurā: Braj Sāhitya Mandal, 1953), 84.

in the description of the child Kṛṣṇa, Sūrdās displayed more skill. The various activities of the child Kṛṣṇa, portrayed in his padas were very lively and picturesque. He exercised a great influence on his contemporaries and on later poets. He used a variety of rāgas for the singing of his padas, and he used different meters such as: Sorathā, Harigītikā, Padākulika, Ullālā, etc. (For a detailed study of Sūrdās' life and works in English, consult The Poems of Sūrdās, S. M. Pandey and Norman H. Zide.)¹

Apart from the Kṛṣṇite poets, a few poet-musicians also made contributions to the pada literature. At least three great musicians, Amīr Khusarau, Gopāl Nāyak, and Baijubābarā, composed numerous padas before Mīrābāī. A few of these padas that survive today are enough to show the poetic talents of their composers. Amīr Khusarau was a famous Persian poet, and he also is believed to have composed poems in Hindi. A collection of his Hindi works has been published by Braj Ratna Dās. Gopāl Nāyak came to Delhi from the south during Alauddin Khiljī's time in 1310 A. D. Some of his padas have been published by Narmadeśwar Caturvedī in his anthology,

(Sangit Kaviyon Ki Hindi Racanayen)². Baijubābarā's date is difficult to determine. He probably lived in the fifteenth century. Mr. Caturvedī has also collected quite a few padas of Baiju in his above-mentioned anthology. Later, Tansen, the famous musician of Akbar's court, also composed padas.

From these accounts, we can say that the pada style had developed extensively before Mīrābāī started composing her poems. A number of poets had already used the pada form for religious songs as well as secular love songs, and Mīrābāī had a rich legacy before her.

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1. S. M. Pandey and N. H. Zide, The Poems of Sūrdās (Chicago: 1953), unpublished.
 2. Narmadeśwar Caturvedī, Sangit Kaviyon Ki Hindi Racanāyen (The Works of the Hindi Musician Poets) (Allahabad: Sāhitya Bhavan Private, Ltd., 1955).

Padas of Mirābāī

It is difficult to determine how many padas Mirābāī herself composed. The texts that have been published so far do not have the same number of padas. The first text of the padas that appeared was that of Kṛṣṇanddevavyās of Bengal, who included forty-five padas in his edition, The Rāga Kalpadrum. Later, the Naval Kishore Press (Lucknow) published a collection of Mirābāī's poems. Almost at the same time, a Gujarati edition of Mirābāī, Brihat Kāvya Dohan, was published in which two hundred padas were included. Soon after this, the Belevedere Press in Allahabad published Mirābāī Kī Śabdāvalī, in which only one hundred and sixty-eight padas were included. In addition to these, there are many other editions of the padas of Mirābāī, including Mahavir Singh Gahlaut's edition, Mirā Jiwani aur Kāvya; Bhuvaneshwar Mishra Madhava's editions, Mirā Kī Prem Sadhana and Mirā Smriti Granth; Padmāvatī Shabnam's edition Mirā Brihat Pad Sangrah; and Paraśurām Caturvedī's edition, Mirānbāī Kī Padāvalī. These various editions have included different numbers of poems, as listed below:

1. Mirā Jiwani aur Kāvya - Padas 108
2. Mirā Kī Prem Sadhanā - Padas 216
3. Mirā Smriti Granth - Padas 103
4. Mirānbāī Kī Padāvalī - Padas 202
5. Mirā Brihat Pad Sangrah - Padas 590

Mirā Brihat Pad Sangrah, which has the largest number of padas, is based on a manuscript from Dākora (Rājasthān). Pandit Paraśurām Caturvedī tells us that in Śivarājpur of the Fatchpur district of U. P. another manuscript of the poems of Mirābāī is said to have been found which contains nine hundred poems, but Caturvedī could not use it.²

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1. Deśraj Singh Bhāṭī, Mirābāī Aur Unkī Padāvalī (New Delhi: Aśok Prakaśan, 1962), 26.
 2. Mirānbāī Kī Padāvalī, ed. P. Caturvedī, op. cit., 8.

Unfortunately, we do not have any critical edition of the padas of Mirābāī. The manuscripts are scattered all over Rājasthān and in other parts of Northern India. Quite a few poems under Mirābāī's name are also found in oral tradition. The texts of these padas are varied and it seem that many poems that are compiled in the existing manuscripts are not genuine poems of Mirābāī.

Mirābāī's poems can be classified roughly into the following categories: 1) the poems of salutation; 2) the poems of love with Kṛṣṇa; 3) the poems of dissatisfaction with the world and a certain Rāṇā; 4) the poems of separation. There are also some poems on Braj, on Kṛṣṇa's childhood and his flute, and on stealing graments of the milkmaids, but these are rather weak.

Mirā's powerful poems are those love poems in which she accepts Kṛṣṇa as her husband and describes her loving devotion to him. Here she shows the full depths of her heart and her singleness of mind. Her separation poems are very touching. She expresses the feelings of her heart in them with an extraordinary softness. These poems are among the finest lyric poems of Hindi literature. Mirā does not have a wide range of subject matter. Her central theme is love for the Lord Kṛṣṇa. We therefore come across the same ideas in the poems again and again. Although they seem to be repetitious at times, the boldness of her heart's love and her deep personal devotion for Kṛṣṇa and the holy men, even in the face of people's criticisms, comes forth in all her poems with extreme gentleness and simplicity.

Music is one of the main characteristics of the pada literature in Hindi. The poems of Mirābāī are also rich with music. In fact, various melodies have also been mentioned in which the poems could be sung. Among the many rāgas (melodies) whose names were written above

the padas are Tilang, Hamir, Multānī, Mālkosh, Pilū, Hamīr, Khamāch, Jaunpurī, Malhār, Todī, Asāwarī, etc. The songs of Mīrābāī had become famous in the late middle ages among the musicians of India. Bhakta Dhruvadhās (17th century) recalls her in the following words:

लाज छांड़ि गिरधर मजी करी न कुल की कानि ।
 सोई मीरां जगत विदित फ़ाट भक्ति की खानि ।
 ललिता हू लई बोलि कै तासों हो अति हेत ।
 आनन्द सों निरखत फिरै वृन्दावन रस खेत ।
 नृत्यत नूपुर बांधि कै नाचत लै करतार ।
 विमल हियो भक्तन मिली तुन सम गन्याँ संसार ।
 बन्धुन विष ताकों दियो करि विचार चित जान ।
 सो विष फिर अमृत भयो तब लागै पहितान ॥

Having forgotten her shyness, she worshipped
 Giridhar.

She no longer cared for her family honor.

She was Mīrā, known throughout the world.

She was a treasure of devotions.

Her voice was sweet, she loved him deeply.

In bliss she visited the beautiful Vrindāvapa.

She danced with anklebells on her feet and
 with castenets in her hands.

In the purity of her heart, she met the devotees
 of God and realized the pettiness of the world.

With evil in their hearts her relatives gave
 poison to her.

But the poison turned to nectar and then they
 repented.¹

1. Mīrānbāī Kī Padāvalī, ed. P. Caturvedī, op. cit., 237.

The music of Mirā is an interesting subject for investigation. The scope of this paper does not allow us to pursue it in detail, although no study of Mirābāī can be considered complete unless it examines the musical qualities of her poems.

Among the important meters used by Mirābāī are sār, sarsī, viṣṇupada, dohā, upmān, savaiyā, shobham, tātank, kundal. (For a detailed study, see P. Caturvedī, Mirānbai Ki Padāvalī, pages 56-58) Mirābāī used mostly mātric meter.¹ She has also used a few vārṇika meters, such as manahar and kavitta. Since the poems of Mirābāī were meant to be sung, she twisted and changed the words quite often in order to make them fit into the rhyme scheme and the melodies of the poems. It happens, therefore, that mātras of the meters are not always accurate; sometimes they are more, sometimes less than the number required.

Bhakti in the works of Mirābāī.

The devotion to God that formed the basis of the religious literature of the medieval period in Hindi has deep roots in the ancient history of India. At the time of the composition of the Bhāgavad Gītā bhakti had taken definite shape. The author of the Bhāgavad Gītā was certainly familiar with the various currents of thought prevalent in India, and he draws upon the Upaniṣads and the Sankhya philosophy to quite an extent. He presents us with a synthesis of jñāna (knowledge), bhakti (devotion) and karma (action). The two works, the Bhāgavad Gītā and the Bhāgavata Purāṇa, have greatly influenced the bhakti movement in northern India. The origin of the idea of Avatār (incarnation of God) and the development

1. S. H. Kellog, "Prosody", Grammar of the Hindi Language (3rd ed. reprinted, London: Routledge and Degan Paul, Ltd., 1955), 546-584.

of the concept of bhakti is in itself a very interesting subject. The purpose of this paper, however, is not to explore the bhakti movement, but to give an exposition of Mīrā's concept of love and bhakti as expressed in her poems.

In the medieval period of Hindi literature, love of God has been expressed in various ways. The Kṛṣṇite poets of Hindi give a different picture of love than that of the poet saints and the Sufi poets. Mīrābāī is neither similar to the Kṛṣṇite poets who explicitly depict the sexual union of Rādhā-Kṛṣṇa nor is she akin to the poet saints who believed in a transcendental God without any form. Mīrābāī seems to be a link between the two traditions. Her god is Kṛṣṇa, whom she loves as a husband. Feeling separated from him, she longs for reunion. A deep intensity of the pain of separation (विरह) persists all through her poems.

Rajjab says about love:

प्यार प्रीति हित नेह मुहब्बति पंनाम एक प्रेम ।
उमै अंग एक ठे करहिं मनसा वाचा नेम

Pyār, prīti, hit, neh, muhabbat are the five names of prema (love).

Purity of heart and words in love brings two souls together.¹

According to him, pyār, prīti, hit, neh, muhabbat, and prema are the same but that prema which is the basis of bhakti is not supported by kāma in the works of the saints as it is in the works of Kṛṣṇite poets. They express the virah (pain of separation) aspect of love deeply rather than sanyog (union), although there is a belief among the saints in a total final absorption of the soul

1. Rajjabbānī, ed. Brajlāl Varmā (kānpur: 1963), 152.

into the ultimate being. Kabir says:

हेरत हेरत हे सखी रहा कबीर हिराय ।
बूंद समानी समुंद में सोक्त हेरी जाय ॥

Oh friend, by searching for him constantly,
Kabir himself was lost. The drop of water
(soul) entered the ocean (brahman). How
can you find it?¹

Although Mirābāī expresses her pain of separation as intensely as the saints, she never advocates the total absorption of the soul in the supreme being in her poems. This is one of the fundamental differences between Mirābāī and the saints in Hindi.

Mirābāī loves Kṛṣṇa, who is in the fullness of youth.

बस्यां म्हारे णोणण मां नंदलाल ।
मोर मुगट मकराकृत कुण्डल अरुण तिलक सोहां माल ।
मोहण मूरत सांवरा सूरत णोणां बण्या विशाल ।
अथर सुधारस मुरली राजां उर बैजन्ती माल ।
मीरां प्रु सन्तां सुखदायां भक्त वल्ल गोपाल

Live in my eyes, Nandlal! Your peacock
crown and fish-shaped earrings, and the red
tilak on your forehead are beautiful.
Your figure is charming, your face is dark and
your eyes are large.

On your nectar lips there is a flute, and a
garland of jasmine adorns your chest.

Mirābai says, the Lord is a giver of joy to
the pious and a protector of the poor.

Pada 3

1. Kabir-Granthāvalī, ed. P. Tewarī, op. cit., 165.

Mirā's description of Kṛṣṇa reminds us of the youthful Kṛṣṇa of Jayadeva's Gītā Govinda, who is dressed as Mirābāī describes.

चंदन चर्चित नील कलेवर-पीत वसन वन माली ।
केलि चलत्पणि कुण्डल मण्डित गण्ड्युगस्मित शाली ॥

Sandals and garment of yellow and lotus
garlands upon his body of blue.
In his dance the jewels of his ears, in
movement dangling over his smiling cheeks.¹

चन्द्रक चारु मयूर शिखण्डक मंगल वलयित केश ।
प्रभुर पुरन्दर धुन रनु रजित मेदुर मुदिर सुवेश ॥

The crescent of the peacock crown adorns his
beautiful hair.
It seems as if Indra's rainbow were smiling
through a cloud.¹

In other places, Jayadeva describes also the flute and the earrings (कुण्डल) of Kṛṣṇa. But Jayadeva's main interest is in describing the amorous sports of Kṛṣṇa with Rādhā and other milkmaids, whereas Mirābāī does not give any description of Kṛṣṇa in the act of love.

Mirābāī describes Kṛṣṇa as an incarnation of God, who saves his bhaktas and sets them free from the bondage of the world. His Kṛṣṇa saved Prahlād and Dhruva and lifted up the mountain Govardhan (see Pada 1). He saved the honor of Draupadi (Pada 137) and he gave redemption to Ajāmil and Kubjā (Pada 134). Mirābāī calls him Navatar (great dancer), Mohan (attractive), Giridhar (he who lifted the mountain), and Yogi. But in spite of the fact that Mirābāī describes Kṛṣṇa in a human form,

1. George Keyt, A Treasury of Asian Literature (New York: Mentor, 1961), 24.

she never loses sight of the fact that he is eternal. Invariably, she calls him अविनाशी (Avināshi, the Eternal One, See Padas 5, 58, 65, 82, 98, 183, 187, 188, 194). He dwells in everyone's heart. In one of the poems she says:

Oh Antaryāmi, come to me soon, I can not live without you.

Pada 85

Elsewhere, she says that "the pain of her love cannot be cured unless the real physician comes. The physician lives in her heart and only he knows the cure." (Pada 73). Thus personal Kṛṣṇa becomes impersonal here. Mīrā identifies him with Rām also. She says:

रमैया बिन नींद न आवै ।
नींद न आवै विरह सतावै प्रेम की आंच ढुलावै

Without Ramaiya (Rām) I cannot sleep.
Sleep does not come and the fire of love consumes me.

Pada 74

रमैया मेरे तोही सुं लागी नेह ।
लागी प्रीत जिन तोड़े रे बाला अधिकौ कीजै नेह ।

Ramaiya, I love you. Don't break off my love.
Love me more and more.

Pada 59

वारी वारी हो राम हूं वारी तुम बाज्या गली हमारी ।
तुम देखां बिन कल न पढ़त है जोऊं बाट तुम्हारी ॥

Rām , I am dedicated to you. Please pass
by my street.

I am restless when I don't see you.

Pada 113

राम नाम रस पीजै मनुकां रामनाम रस पीजै ।
तज कुसंग सतसंग बैठ णित हरि चरचा सुण लीजै ।
काम क्रोध मद लोभ मोह कूं बहा चित्त से दीजै ।
मीरां के प्रु गिरधर नागर ताहि के रंग में मीजै ।

Oh heart! Drink the delights of Rām , drink
the delights of Rām .

Shun the evil and sit in the presence of holy
men, listening to the tales of Hari;

Put lust, anger, arrogance, greed and selfish-
out of your thoughts.

Mīrā's lord is Giridhar Nāgar , she is
drenched with his color.

Pada 129

In the above poems, Mīrā evokes Rām in the same way
that she does Kṛṣṇa. Rām has all the qualities of Kṛṣṇa.
In one poem she says, "Koi din yād karoge ramata rām atit"
(Oh transcendental and omnipresent Rām! You will remember
me some day). This identification of Rām and Kṛṣṇa was
not uncommon in the medieval period of Hindi literature.¹

1. Pandey and Zide, The Poems of Sūrdās, op. cit., 18-19.

Nanddās in two of his poems prays to Rām and Kṛṣṇa together:

राम-कृष्ण कहिये उठि भोर ।
 ये अवधैस धनुष कर धारैं , ए ब्रज जीवन माखन चोर ।
 उनके कृत्र चंवर सिंहासन भरत सत्रुहन लख्मन जोर ।
 इनके लकुट , मुकुट , पीताम्बर , नित गायन रांग नन्द किसोर ।
 उन सागर में सिला तराईं इन सख्यौ गिरि नख कोर ।
 नन्ददास प्रभु सब तजि भजियै जैसे निरतत चंद चकोर ॥

Upon awakening in the morning, repeat (the names) of Rām and Kṛṣṇa.

One is the King of Oudh and holds the bow in his hand; the other steals butter among the people of Braj.

One (Rām) carries Chatra (the royal umbrella), Canvara (the ox-tail flywhisk) and sits upon the throne.

Bharata, lakṣmaṇa, śatrughna are his strength. The other, the son of Nanda, has a staff, peacock crown, and a yellow garment, and always stays with the cows.

One made stones float in the ocean and the other held up a mountain on his fingers.

Nanddās says, "Give up everything else and worship the Lord with the devotion of a cakora bird gazing at the moon."¹

But Mirābāī's Rām does not seem to be Daśarath's son, whom Tulsīdās calls the supreme being in human form performing līlā. Mirābāī's Rām appears to be one who

1. Nanddās-Granthāvalī, ed. Braj Ratna Dās (Banaras: Nāgarī Prācarīnī Sabhā, 1957), 279.

dwells in people's hearts and is transcendental (अतीत).
In other words, he is just a name for ultimate reality,
and probably cannot be identified with Rām, who is the
husband of Sita and a son of King Daśarath of Ayodhya,
a brother of Lakṣhman and Bharat, etc. Here Mīrābāī differs
also from Sūrdās and Nanddās, for whom Rām is not merely
the expression of divinity but also an expression of
divinity in the form of Daśarath's son and Sita's husband.

It has already been pointed out that Mīrābāī loved
Kṛṣṇa as her husband. Her bhakti is of dāmpatya (conjugal
love) nature. She calls it the path of प्रेम भगति
(loving devotion).

जोगी मत जा मत जा पाहं फहं में तेरी चेरी हों ।
प्रेम भगति की पैड़ो ही न्यारो हमको गैल बताजा ॥

Yogi, don't go, don't go. I touch your feet
and I am your servant.

The path of prema bhagati (loving devotion) is
unparalleled; show me that path.

Pada 46

जाणां रे मोहणा, जाणां थारी प्रीत ।
प्रेम भगति रो पैड़ा म्हारो जाणां रीत ॥

Mohan, I know your love, I know your love.
My way is the way of prema bhagati (loving
devotion). I don't know anything else.

Pada 56

Among the various words that she uses to refer to Kṛṣṇa as her husband are प्रीतम (prītam), पिया (piyā), दूल्हा (dūlhā), साजन (sājan), सैया (sainyān), बालम (bālam), कान्त (kānt), etc. All of them mean husband. Mīrābāī uses the traditional imageries of moon and cakora bird, lamp and moth, water and fish, to express her love for Kṛṣṇa (see Padas 174 and 191). The moon, the lamp and the water are supposed to be the lovers, and the cakora, the moth and water represent the loved one in Indian literature. Mīrābāī also says that the love between Kṛṣṇa and herself was not new, but existed from time immemorial (Pada 21,42). She says that it is an eternal love which goes on between them and that even in their previous lives they loved each other (Pada 51, 105). Mīrābāī says continually that she is the servant of Kṛṣṇa's lotus feet. In fact, this kind of bhakti had been preached in the Nārdiyabhakti Sūtra, a work of unknown date but definitely an earlier composition than those of Kabīr or Mīrābāī. Kabīr refers to Nārdiya-bhakti in one of his poems:

मन रे सरयो न स्को काजा ।

तैं मज्यो न रघुपति राजा ॥

मगति नारदी रिदै (हूदै) न आहँ काहि तनु दीनां ।

राग रागिनीं छिं होइ बैठा उन हरि पहिं क्या लीनां

Oh heart! You haven't accomplished anything.

You did not worship the lord of Raghus.

Nāradibhakti did not grow in you. You destroyed yourself.¹

1. Kabīr-Granthāvalī, ed. P. Tewarī, op. cit., 80.

Nārada says, "Love and love alone such as that of a devoted servant or a wife which transcends the three forms (sattva, rajas, tamas) should be practiced." (Sūtra 60).¹

त्रिरूपं भगं पूर्वे नित्यं दास्य (स) नित्यं कान्तं मज्जात्मकं
प्रेमं कार्यं प्रेमेव कायम्

The Nārdiyabhakti Sūtra is much nearer to the tradition of the Bhāgavad Gītā than to the Bhāgavata Purāṇa. In spite of the fact that the author of the Nārdiyabhakti Sūtra advocates the love of God of the same kind as the Gopis of Braj had (यथा ब्रज गोपिकानाम् , Aphorism 21), he does not support kāma² in bhakti. He says, सा न काम्यमाना निरोधं रूपत्वात् "Bhakti is not of the nature of kāma because it is renunciation." (Sūtra 7). Mirābāī is supposed to be an ideal milkmaid, but we do not see any kind of definite influence of the Bhāgavata Purāṇa on Mirābāī. In the Bhāgavata Purāṇa in the Rāsīlīlā (circular dance) Kṛṣṇa plays with the Gopis and during the play he embraces them with his arms and enters into the act of physical love. Of course this act has a symbolic meaning and the author of the Bhāgavata Purāṇa suggests this when he describes the sports of Kṛṣṇa: "Thus by embracing, by pressing their hands, by looking affectionately towards them, by unrestrained dalliances and by laughing loudly, the Lord of the Goddess of Prosperity sported in the company of the beautiful damsels of Braj, just as a child sports with his image reflected in a mirror."³

1. Nārdiyabhakti Sūtra, ed. & trans. Tyāgīsānanda (Madras: Rām Krishna Math, 1955).
2. Kāma has several meanings in Sanskrit literature. It stands for love, affection, desire, etc. But its other meanings are: pleasure, enjoyment, love -- especially sexual love or sensuality. See V. S. Apte, The Practical Sanskrit-English Dictionary (Rev. ed., Poona: Prasad Prakashan, 1957), and Monier-Williams, A Sanskrit-English Dictionary, op. cit., In the present article, kāma has been used to mean sensuality or sensual enjoyment. See Kaṭha Upaniṣad 1.25, Atharva Veda IX, XII, Rig Veda 129.4.
3. The Srimad-Bhagbatan, Trans. & ed. J. M. Sanyal (Calcutta: The Oriental Publishing Co., n. d.), III, Chap. 10, 166.

Elsewhere in the Bhāgavata Purāṇa it has been said that faith changes into love (रति) and love into bhakti.¹

According to the Bhakti Rasāmrita Sindhu of Rūp Goswāmi, there is no difference between kāma and the love of the Milkmaids. Kāma has not been denounced in Indian culture when it is performed in a religious spirit and with sacred motivation. Even in the Bṛhad-āraṇyaka Upaniṣad the sexual act has been described at some length.

Her lower part is the (sacrificial) alter; her hairs the sacrificial grass, her skin the soma press. The two labia of the vulva are the fire in the middle. Verily, as great as is the world of him who performs the Vajapeya sacrifice, so great is the world of him who, knowing this, practices sexual intercourse; he turns the good deeds of the woman to himself, but he, who without knowing this, practices sexual intercourse, his good deeds women turn into themselves.²

In the Chāndogya Upaniṣad also, sex imagery has been presented in the following way:

Woman, verily, O Gautama, is the (sacrificial) fire; of this the sexual organ is the fuel. What invites is the smoke; the vulva is the flame, What is done inside is the coals, the pleasure is the sparks.

In this fire the Gods offer (the liberation of) semen; from this offering arises the foetus. For this (reason) indeed in the fifth oblation water comes to be called man. This foetus enclosed in the membrane, having lain aside for ten or nine months or more or less, then comes to be born.³

1. Bhāgavata Purāṇa 3-25-25.

2. "Bṛhad-āraṇyaka Upaniṣad", The Principal Upanishads, ed. & trans. Rādhākṛishnan (London: Allen and Unwin), 321.

3. "Chāndogya Upaniṣad", ibid., 431.

In secular Sanskrit and Prākṛit literature also, kāma is usually described as essential for love. Rājasekhara in his Prākṛit play, "Karpūra Manjarī", says:

जस्मि विषयं घट्टणाद् कलं कमुकको
वचाण वस्स सरलवणमेदु भावो ।
एक वस्स घ सरतं रसघ बाहो,
सिंघार बद्धि अमणो मब्ब दिण्ण सारो ।

Love is that in which the feeling within the heart attains to sincerity and is devoid of the blemishes of suspicious behavior and so forth; in which there is an overflowing stream of longing of each for the other; whose very essence¹ is imparted by Cupid and enhanced by amorous play.

Even Śrīharṣa in the Naiṣadhacarita (12th century) says that where there is love there is always kāma.

कलं नलं रोदधु ममी किला भवन गुणाविवेक प्रमुखा न चाफलम् ।
स्मरः स रत्या मनि रुद्धमेव यत्पृथग्यं सर्गं निसर्गं दृष्टाः ॥

The power of discrimination nor other
Neither the power of discrimination nor the
other virtues could restrain Nala's disquiet.
For where there is love, Cupid produces this
disquiet that is never restrained; such is the
natural law of the universe.²

Kāma was considered an essential part of love in most of the Indian traditions. Even in bhakti it was not forbidden. What a bhakta does is to surrender everything to God. Even sex becomes meaningful when it is surrendered to him. This is why in bhakti tradition rejection of sex has been preached very little. Instead, its sublimation

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1. Rājasekhara, "Karpūra Manjarī", trans. Konow and Lanman (Cambridge: Harvard Oriental Series), Chap. 3, Verse 10.
 2. Naiṣadhacarita of Śrīharṣa, trans. Kṛṣṇa Kānt Handiqui (Lahore: Motilal Banarasidās, 1934), Chap. 1, Verse 54, page 7.

and elevation has been pleaded. Jayadeva, as has already been indicated, in the Gita Govinda gives a detailed description of the sexual play of Rādhā and Kṛṣṇa, yet he claims that it is a composition containing bhakti.

यदि हरिस्मरणे सरसं मनो ।

यदि विलासु कलासु कुतूहलं ।

मधुर कोमल कान्त पदावलीं

शृणु तदा जयदेव सरस्वतीम्

If you want to remember and worship Hari with a happy heart, or if you want to enjoy worldly pleasure,

Listen to these beautiful soft and sweet poems of Jayadeva.¹

Later on, most of the poets of the Kṛṣṇite tradition in Hindi depicted the acts of love of Rādhā and Kṛṣṇa and the milkmaids. Kumbhandās, Sūrdās, Nandadās, Caturbhuja dās, Govinda Swāmi, all followed this tradition, along with their other poems on the child Kṛṣṇa. Mīrābāī is an exception to this. She pleads for the rejection of kāma, anger, pride and greed:

काम क्रोध मद लोभ मोह कूं बहा चित्त से दीजै ।

मीरां के प्रभु गिरधर नागर ताहि के रंग में भीजै ॥

Put lust, anger, arrogance, greed and selfishness out of your thoughts.

Mīrā's lord is Giridhar Nāgar, she is drenched with his color.

Pada 199

1. Gita Govinda of Jayadeva, ed. Nāgārjuna (Allahabad: Kitabmahal, 1955)

In many other poems also, she expresses the same idea. The world for her is transitory (Padas 26, 175, 194). She says again and again that all associations with family, relations and friends are unreal. The real association can be only with Giridhar Nāgar.

म्हारां जणम जणम रो साथी, थानेणा बिसरयां दिनराती ।टेक
थां देख्यां बिण कल ण पढ़तां जाणे म्हारी हाती ।
ऊंचा चढ़ चढ़ पंथ निहास्यां कलप कलप अंख्यां राती ।
मो सागर जग बंधन फुंठा फुंठा कुलरा न्याती ।
फल फल थारो रूप निहारां निरख निरखती म्दमांती ।
मीरां रे फ़ु गिरधर नागर हरि चरणां चित रांती ।

Oh friend of all my lives! I cannot forget you
day or night.

When I don't see you, I am restless and my heart
burns.

I mount the high places to watch for your coming
and my eyes have become red from sobbing.

This ocean of life is false, and false are the
bonds of world and family.

Beholding your beauty every moment, I become
intoxicated.

Mirā's lord is Giridhar Nāgar. Love for him has
welled up in her heart.

Pada 106

Mirā's Marriage with Kṛṣṇa.

Mirābāī in a few poems describes her marriage with Kṛṣṇa.

The wedding ceremony that is solemnised in a dream is of course a spiritual marriage. It differs from the marriage between Rādhā and Kṛṣṇa as described by Sūrdās, which does not take place in the sort of world of dream which Mīrābai describes, but rather is carried on in this world with the formalities of an Indian marriage. Even an auspicious date and time for the marriage is fixed. The marriage poems in the Sūrsāgara¹ are significant from a theological point of view because of the fact that Sūrdās, like all other poets of the Aṣṭachāp group, probably aimed at devising a fit consort for Kṛṣṇa who would have the status of Lakṣmī, Sītā, or Umā. Rādhā, being a beloved favorite of Kṛṣṇa, could easily assume that position. This was not, however, Sūrdās' own innovation; he probably borrowed the idea from his teacher Vallabhācārya and his sect.

Mīrā's marriage with Kṛṣṇa does not have any theological perspective. It is a spiritual marriage, however, and since she accepted Kṛṣṇa as her husband, it became necessary for her to describe a formal wedding. Possibly the only way in which she could do it was to describe a marriage accomplished in a dream. She described this dream in the following poem.

माई म्हणतो सुपणा मां परण्यां दीनानाथ ।
 हप्पण कोटां जणां प्यार्यां दूल्हो सिरि ब्रजनाथ ।
 सुपणां मां तोरण बंध्यारी सुपणा मां गह्या हाथ ।
 सुपणां म्हारे परण ग्या पायां अवल सोहाग ।
 मीरां गिरधर मिल्यारी पुरब जणम रौ भाग ।

1. Sūrsāgara of Sūrdās, ed. Nandulāre Bājpeyi (2nd ed., Banaras: Nāgarī Pracārini Sabhā, 1958), 629-636.

Friend, in a dream Dinānāth married me.
 Fifty-six crores of people came (to the wedding),
 My bridegroom was Lord Brajanāth.
 In the dream, the doorways were decorated, in the
 dream he held my hand.
 In the dream he married me and I gained unchanging
 good fortune.
 Mirābāī found Giridhar; (it was) because of her
 merit in her previous life.

Pada 27

Kabīr, Dadū, Nānak, Paltū, Bhikhā, Gupāl, all have
 described the marriage of the soul with God. But a poet
 who resembles Mirābāī in many ways is Bawarī Sahiba, another
 woman saint. Although her poems are not devoted to Kṛṣṇa
 but to a transcendental god, they are like those of Mirābāī
 in that the intensity of a woman's heart comes forth
 through them very clearly.

Mirābāī's poems on separation (विरह) are her out-
 standing ones. She feels herself forsaken continually
 and prays to Kṛṣṇa to come back and meet her. She invariably
 expresses the feeling that Kṛṣṇa loved her in the beginning
 but did not remain true all the time. In most of the poems
 she describes the pain of separation powerfully and draws
 upon the traditional imagery of the virah theme which was
 so popular in India. The beauties of nature do not give
 any pleasure to Mirābāī as a virahinī. The birds do not
 please her, but instead add fuel to the fire of her virah.
 Night and day she pines for Kṛṣṇa and she becomes tired of
 counting the days for his coming, but he never comes. In
 one poem she describes how all the twelve months of the
 year inflict sorrow upon her. This bārahmāsā theme was a
 very common one in the medieval period in the description
 of virah. Sufi poets as well as the saint poets of Hindi

have used this theme very often to show the great intensity of love in virah.¹

From this brief introduction to the pada literature of Mirābāī and her way of bhakti, we may draw some conclusions. Mirābāī did not compose a great number of poems as did Sūrdās, Tulsīdās or Kabīr, but in the art of lyricism she excelled all, although she probably never made any conscious effort toward artistry. She was a true devotee of Kṛṣṇa, and, in spite of all adverse criticism, she never gave up her love for him. Tulsīdās' Rāma was his master. He took delight in acting as his servant. Sūrdās, a bhakta eager to cultivate the friendship of Kṛṣṇa, describes him superbly. But Mirābāī is the only poet in Hindi literature, who like the Tamil saint Andāl and Mahādēvi of Kannada literature, loves the divinity as her husband and adores him as a true beloved. Her poems are surcharged with deep and intense feelings of love and therefore her expression of bhakti achieves the greatest heights.

1. See S. M. Pandey, Madhyayugin Premākhyān (Allahabad: 1961), 61. S. M. Pandey, "Bāraha Māsā Ki Paramparā Aur Padmāvat", Sammelan Patrika, Vol. 47, No. 1, 37-43. S. M. Pandey, "Vinayacandra Sūri Krit Nemināth Catuspadikā", Sammelan Patrika, Vol. 47, No. 2, 34-40.

॥ ॐ ॥ तस्यै नमः ॥ श्री गणेशाय नमः ॥

१ तस्यै तस्यै नमः १. , तस्यै तस्यै तस्यै तस्यै

१ तस्यै तस्यै तस्यै , तस्यै तस्यै तस्यै तस्यै

१ तस्यै तस्यै तस्यै , तस्यै तस्यै तस्यै तस्यै
O heart, touch the feet of Hari

The lovely, cool and lotus-soft feet that take away the
flames of the world.

Prahlad touched these feet, and took on the rank of Indra.

The feet which made Dhruva steady, the feet that are the
help of the helpless;

The feet that encompassed the universe, and filled the
earth from top to bottom with splendor;

The feet that mastered (the serpent) Kalia, and played
with the milkmaids;

The feet that held up (mount) Govardhan, and took away
Indra's pride.

Mira says I am the slave of Giridhar, he is a ship to
cross the limitless sea (of life).

मण थें परस हरि रे चरण ॥ ठेक ॥

सुमग सीतल कंवल कोमल, जगत ज्वाला हरण ।

इण चरण प्रह्लाद परस्यां, इन्द्र पद्मी धरण ।

इन चरण ध्रुव अटल करस्यां, सरण असरण सरण ।

इण चरण ब्रह्माण्ड भेट्यां, नखस्यां सिरी मरण ।

इण^१ चरण कालियां नाथ्यां गोपीलीला करण ।

इण चरण गोबरधन धार्यां, गरब^२ मधवा हरण ।

दासि मीरां लाल गिरधर, अगम तारण तरण ॥१॥

॥३५॥ जललं तं तज्जलं तं तं तं

॥ तं तं तं तं तं २. तं तं तं तं तं तं

॥ तं तं तं तं तं तं तं तं तं तं

॥ तं तं तं तं तं तं तं तं तं तं

Live in my eyes, Nandalal.

1 Your peacock crown, and fish-shaped earrings, तं तं

And the red tilak on your forehead are beautiful.

Your figure is charming, your face is dark, and your
eyes are large.

On your lips there is a flute

And a garland of jasmine adorns your chest.

Mirabai says, the Lord is a giver of joy to the pious

And the protector of the poor.

बस्यां म्हारे णोणण मां नंदलाल ॥टेक॥

मोर मुगट मकराकृत कुण्डल, वरुण तिलक सोहां भाल ।

मोहण मूरत सांवरां सुरत णोणा बप्प्या विशाल ।

अवर सुधारस मुरली राजां उर बैजंती माल ।

मीरां प्रसु संतां सुखदायां, मक्त बल्ल गोपाल ॥३॥

Look at me, Hari.

I look at you but you don't look (back); your heart
is very cruel.

My hope is in your glance; I have no other place.

I stood, hoping, and continued to plead (and) while
I was doing this, morning came.

Mira says Lord Hari is eternal, I will dedicate my
life to him.

तनक हरि चितवां म्हारी ओर ॥टेक॥

हम चितवां थें चितवां णा हरि, ह्विहो बहो कठोर ।

म्हारी आसा चितवनि थारी, ओर णा दूजा दोर ।

ऊम्यां ठाढ़ी वरज करूं हूं करतां करतां मोरूं ।

मीरां रे प्रभु हरि अबिनासी, देखूं प्राण अंकोर ॥५॥

॥६॥ हिं तण्णं तण्णं तण्णं ति ति
। हिं तण्णं तण्णं तण्णं तण्णं तण्णं तण्णं
। हिं तण्णं तण्णं तण्णं तण्णं तण्णं तण्णं

। हिं तण्णं तण्णं तण्णं तण्णं तण्णं तण्णं
Friend, the arrow of his glance struck my eyes;
Its point pierced my heart (and) his sweet image
entered my soul.

For a long time I have been staying (here) watching
the road, standing at my house.

My life clings to (my) dark beloved, (he is) a
life-giving herb:

Mira says I am sold into the hands of Giridhar, but
people say I am loose.

आली री म्हारे णेणां बाण फड़ी ॥टेक॥

चित्त चढ़ी म्हारे माधुरी मूरत, खिदा वणी गढ़ी ।

कब री ठाढ़ी पं निहारां, अपने मवण लढ़ी ।

अटक्यां प्राण सांवरो प्यारो, जीवण मूर जढ़ी ।

शमीरां गिरधर हाथ बिकाणी, लोग कइयां बिगड़ी ॥१४॥

1. ७१६ तालुक ताली, ७१५. १० ताली ताली ताली १०

My friend, I thought, Good

You say secretly, I say openly -- after beating the drum
I bought him.

I sacrificed my body, my life and (all my) priceless things.

Pada 22

माई री म्हा लियां गोविन्दां मोल ॥टेक॥

थें कस्यां झाणो म्हां कां चोइडे, लियां बजंता ढोल ।

थें कस्यां मुंहोघी म्हां कस्यां सस्तो, लिया री तराजां तोल ।

तण वारां म्हां जीवण वारां, बारां कमोल मोल ।

मीरां कूं फ़ु दरसण दीज्यां, पूरव जन्म को कोल ॥२२॥

हे मा बड़ी बड़ी वंखियन वारों, सांवरी मो तन हेरत हंसिके

माँह कमान बान बाके लोचन, मारत स्थिरे कसिके ।

जतन करो जन्तर लिसो बाधों, वोखद लाजं धंसिके ।

ज्यों तोकों कहु और बिथा हो, नाहिन मेरो बसिके ।

कौन जतन करों मोरी वाली, चन्दन लाजं धंसिके ।

जन्तर मन्तर जादू टोना, माधुरी मुरति^१ बसिके ।

सांवरी मुरत बान मिलावो, ठाढ़ी^२ रहूं मैं हंसिके ।

रेजा रेजा मयो करेजा, बन्दर देखो धंसिके ।

मीरां तो गिरधर बिन देखे, कैसे रहे घर बसिके ॥७॥

114511 तस्य तस्य तस्य ,ति तस्य तस्य तस्य

1 तस्य तस्य तस्य तस्य ,ति तस्य तस्य तस्य

1 तस्य तस्य तस्य तस्य ,ति तस्य तस्य तस्य

1 तस्य तस्य तस्य तस्य ,ति तस्य तस्य तस्य

I have kept the lotus (-like one) in my eyes; my dark

114511 तस्य तस्य तस्य तस्य ,ति तस्य तस्य तस्य

He rules in my eyes, I am afraid (lest he go) and do
not close my lids.

Murari lives in my heart, I have darshan of him at
every moment.

I have adorned myself, I have made the bed of pleasure.

Mira says my Lord is the clever Giridhar; I make
myself a sacrifice to him again and again.

णोणा वणज वसावां री, म्हारा सांवरा वावां ॥टेक॥

णोणा म्हाला सांवरा राज्यां, डरतां फळ णा वालां ।

म्हारां हिरदां बस्यां मुरारी, फल फल दरसण पावां ।

स्याम मिलण सिंगार सजावां सुखरी सेज विहावां ।

मीरां रे फु गिखर नागर, बार बार बलि जावां ॥१५॥

114511 114511 114511 114511 114511 114511 114511 114511 114511 114511

8.

1 114511 114511 114511 114511 114511 114511 114511 114511 114511

1 114511 114511 114511 114511 114511 114511 114511 114511 114511

My greedy eyes are caught and won't come back.

They look at every hair of his body from head to toe
and avidly long (for him).

I was standing in my house, and then Mohan came by.

He showed me his moon face smiling a little.

My family forbids me (to see him) and says all sorts
of things (about me).

My eyes are lively, and will take no curbing, they are
sold into another's hands.

Whether they say good or bad of me, I bear it all
(patiently).

Mirabai says without Girihhar Nagar, I can't live for
even an instant.

Pada 13

णोणां लोभां जटकां शक्यां णा फिर जाय ॥८६॥

स्मं स्मं नखसिद्ध लस्यां, ललक ललक जकुलाय ।

म्हां ठाढ़ी घर बापणो, मोह निकल्यां जाय ।

बदन चन्द परगासतां, मन्द मन्द मुसकाय ।

सकल कुटम्बां बरजतां, बोल्या बोल बनाय ।

णोणां चंचल, जटक णा माण्या, परहथ ग्यां बिकाय ।

मलो कस्यां काहं कस्यां बुरोरी सब ल्या सीस चढ़ाय ।

मीरां रे म्रु गिरधर नागर बिणा फल रह्यां णा जाय ॥१३॥

1. भानुनाथि तेन तेन तेन तेन तेन
1. भानुनाथि तेन तेन तेन तेन तेन
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Friend, in a dream Dinanath married me.

Fifty-six crores of people came (to the wedding), (my)
bridegroom was Lord Brajnath.

In the dream, the doorways were decorated, in the dream
he held my hand.

In the dream he married me and I gained unchanging good
fortune.

Mira found Giridhar; (it was) because of her merit
in her previous life.

माई म्हाणा सुपणा मां परण्यां दीनानाथ ।

हप्पण कोटां जणां फायां दुल्हो सिरी ब्रजनाथ ।

सुपणा मां तोरण बंध्यारी सुपणामां गह्या हाथ ।

सुपणा मां म्हारे परण ग्या पायां वल सोहाग ।

मीरां रो गिरधर दिलारी, पुरब जणम रो माग

1. ॥ श्री गुरुभ्यो नमः ॥ श्रीगुरुभ्यो नमः ॥ श्रीगुरुभ्यो नमः ॥

1. गिराणकी नमः जति, 10. उरु ललाटी गिराण जति

1. गिराण नमः गुरु गिराण नमः गिराण नमः गिराण नमः

1. गिराण नमः गिराण नमः गिराण नमः गिराण नमः

Mira is dyed Hari's color, other colors did not take.

My bangles are the tilak and rosary, chastity and
austerity my ornaments.

I don't want other ornaments. This is the wisdom of
my guru.

Some may blame me, some may praise me; (but) I will sing
the praise of Govind.

The path that the saintly have taken, I will take.

I neither steal nor harm anyone; what can anyone do to me?

Having ridden an elephant, how can I ride a donkey?

Such a thing can't be.

मीरां लागो रंग हरी, औरन^१ रंग अंक परी ॥टेक॥

चूड़ो म्हारै तिलक अरु माला, सील बरत सिंगारो ।

बीर सिंगार म्हारै दाय न आवै, यों गुर म्यान हमारो ।

कोई निन्दो कोरे बिन्दो म्हेँ तो, गुण गोविन्द का गास्यां ।

जिण मारण म्हांरा साव प्यारै, उण मारण म्हे जास्यां ।

चोरी न करस्यां जिव न सतास्यां, कोई करसी म्हांरो काई ।

गज से उतर के सर नहिं चढ़स्यां, ये तो बात न होई

11. ॥ ॐ नमो भगवते वासुदेवाय ॥

1. ॐ नमो भगवते वासुदेवाय ॥ 11. ॐ नमो भगवते वासुदेवाय ॥

1. ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥

1. ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥

Rana, why are you my enemy?

You seem the karil among trees to me.

I left your palace, and your roof; I left your city.

I stopped putting on kajal and beauty spots, and put
on sash and shawl.

Mira's Lord is Giridhar Nagar. He turned the poison to
nectar.

Pada 34

राणा जी थे कानै राखों म्हासुं बेर ॥टेक॥

थे तो राणाजी म्हाने इसड़ा लागो ज्यों बृच्छन में केर ।

महल बटारी हम सब त्यागा, त्याग्यो थारो बसना सहर ।

कागज टीकी राणा हम सब त्याग्या भगवीं चादर फहर ।

मीरा के प्रु गिरधर नागर, हमरित कर दियो जहर

11.5.11 दिवस दिवस दिवस दिवस दिवस

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1 दिवस दिवस दिवस दिवस दिवस दिवस दिवस दिवस दिवस दिवस

I don't like your strange world, Rana,

A world where there are no holy men, and all the people
are trash.

I have given up ornaments, given up braiding my hair.

I have given up putting on kajal (collyrium), and
putting my hair up.

Mira's Lord is Giridhar Nagar; I have found a perfect
bridegroom.

नहिं भावे थारो देसलहों रंगझो ॥टेक॥

थारै देसां में राणा साथ नहीं है, लोग बसै सब कूड़ो ।

गहणा गांठी राणा हम सब त्यागा, त्याग्यो करारो बूड़ो ।

काजल टीकी हम सब त्यागा, त्याग्यो है बाधन बूड़ो ।

मीरां के फ़ु गिरधर नागर, बर पायो है पूरी

॥३॥ तिनि नि निगल्ल ता निअ निगल्ल

। तिउ छाप तिउ १३. निगली अक निगली अक

। तिउ कली ता कु गलीनी ता गली तिउ

। तिनि नि निगल्ल ता निअ निगल्ल

Rana, to me your slander is sweet.

Some praise me, some blame me. I go the other way.

On the narrow path, I found god's people. What should

I turn back for?

I'm learning wisdom among the wise, and the wicked look
at me with malice.

Mira's Lord is Giridhar Nagar. Let the wicked burn in
a furnace.

राणाजी म्हाने या बदनामी लगे मीठी ।।टेक।।

कोई निन्दो कोई बिन्दो, मैं चलोंगी चाल बपूठी ।

सांकड़ली सेस्यां जन मिलिया क्यूं कर फिर बपूठी ।

सत संगति मा म्यान सुणौही, दुरजन लोगां ने दीठी ।

मीरां रौ प्रु गिरधर नागर, दुरजन जलो जा कंगीठी ।

I go to Giridhar's house.

Giridhar is my real lover; I see his beauty and am allured.

When night falls I go, and when day breaks I come back.

Night and day I play with him; I please him in every way.

He is my old lover, I can't be without him for a moment.

Where he wants me to sit, I sit; if he sells me, I
will be sold.

Mira's Lord is Giridhar Nagar; I make myself an offering
to him again and again.

में तो गिरधर के घर जाऊं ॥टेक॥

गिरधर म्हांरों सांचों प्रीतम, देखत रूप लुमाऊं ।

रेण फड़ै तब ही उठि जाऊं, मोर गये उठि बाऊं ।

रेणदिना वाके संग लेहूं, ज्युं त्युं वाहि रिफाऊं ।

जो पहिरावे सोई पहिरूं, जो दे सोई खाऊं ।

मेरी उणकी प्रीत पुराणी, उण बिन फल न रहाऊं ।

जहां बैठावे तितही बैठूं, बेचे तो बिक जाऊं ।

मीरां के प्रु गिरधर नागर, बार बार बलि जाऊं ।

15.

I am connected with the great house, the merit of my former life has borne fruit.

I have no use for a lake; why go to a pond?

I have no use for (the) Ganga and (the) Jamna. I will go to the sea.

I have no use for associates. I will go (straight) to the chief.

I have no use for courtiers. I will go to the court.

I have no use for tin and glass; I will (like red-hot iron) withstand (the hammer blows).

I have no use for gold and silver; I am a dealer in diamonds.

My fortune has awakened, the ocean (the storehouse of jewels) is near.

Who would turn down a cup of nectar, to drink bitter water?

I am acquainted with pious men, I go away from the wicked.

Mira's Lord is Giridhar Nagar; he will fulfill my desires.

बढ़े घर तालो लगां री, पुरबला पुन्न जावांरी ॥टेक॥

फलीलयां री कामणा म्हारो, डाबरां कुण जावांरी ।

गंगा जमणा काम णा म्हारे, म्हां जावां दरियावांरी ।

हेत्या मेत्या कामणा म्हारे, पेय्या मिल सरदारां री ।

कामदारां सुं काम णा म्हारे, जावा म्हा दरबारांरी ।

काथ कथीर सुं काम णा म्हारे, चढस्यां घणारी साख्यारी ।

सोना रूपां सुं काम णा म्हारे, म्हारे हीरां रो बापारां री ।

भाग हमारो जाय्यां रे, रतणाकर म्हारी सीख्यां री ।

कम्रत प्यालो हाड्यां रे, कुण पीवां कड्वां नीरा री ।

मगत गणां प्रु परचां पावां, जावां गजतां दूर्यारी ।

मीरां रे प्रु गिखर नागर, मणरथ कारस्यां पूर्यारी ।

Mother, don't forbid me; I will go to see the holy men.

Shyam's beauty lives in my heart; nothing else pleases me.

Everyone else sleeps peacefully, but my eyes are awake.

The world which does not like Shyam is mad, and without wisdom.

Shyam is in my heart, and sleep does not come to me.

I don't drink the water of a pond filled only four months
of the year;

The cascade of Hari's nectar pours down, I will quench
my thirst with it.

The dark one's beauty is excellent, I will go and look
at his face.

Mirabai is suffering from the pangs of separation;
whatever she wants to, she will do.

धैं मत बरजां माहड़ी, साधां दरसण जावां ।

स्याम रूप हिरदां बसां, म्हारे ओर णा भावां ।

सब सोवां सुख नीदंड़ी म्हारे नेण जगावां ।

ग्याण नसां जग बावरा ज्याकूं स्याम णा भावां ।

मा हिरदां बस्या सांवरो म्हारे णिदिं न आवां ।

चौमास्यां री बावड़ी, ज्यां कूं नीर णा पीवां ।

हरि निर्मल अमृत फस्या, म्हारी प्यास बुझावां ।

रूप सुरंगा सांवरो, मुख निरखण जावां ।

मीरां ब्याकुल विरहिणी, अपनी कर त्यावां ।

॥१८६॥ तेज तेज, गिरिधर तेज तेज

। गिरिधर तेज तेज, तेज १७॥ गिरिधर तेज तेज

॥१८७॥ गिरिधर तेज, तेज गिरिधर तेज तेज

॥१८८॥ गिरिधर तेज तेज, गिरिधर तेज तेज तेज तेज

Friends, the love of my beloved Giridhar has soaked into me.

॥१८९॥ गिरिधर तेज तेज, गिरिधर तेज तेज तेज तेज

Wearing a five-colored garment, I go to play jhirmit.

At this game I met my dark one; I saw him, and my body

॥१९०॥ गिरिधर तेज तेज, गिरिधर तेज तेज तेज तेज

and soul were steeped in love.

The women whose husbands are abroad write and send

letters to them.

My beloved lives in my heart, I neither come nor go (to find

him).

Mira's lord is Giridhar Nagar, she waits for him day

॥१९१॥ गिरिधर तेज तेज, गिरिधर तेज तेज तेज तेज

and night.

॥१९२॥ गिरिधर तेज तेज, गिरिधर तेज तेज तेज तेज

Pada 23

॥१९३॥ गिरिधर तेज तेज, गिरिधर तेज तेज तेज तेज

॥१९४॥ गिरिधर तेज तेज, गिरिधर तेज तेज तेज तेज

॥१९५॥ गिरिधर तेज तेज, गिरिधर तेज तेज तेज तेज

॥१९६॥ गिरिधर तेज तेज, गिरिधर तेज तेज तेज तेज

॥१९७॥ गिरिधर तेज तेज, गिरिधर तेज तेज तेज तेज

म्हां गिरधर रंग राती, सैयां म्हां ॥टेक॥

पंवरंग चोला पहया सखी म्हां, फिरमिट खेलण जाती ।

मैं तो म्हारा रमैया नै, देखवौ कल्ली ॥टेक॥

तेरौ ही सुमरण तेरौ ही उमरण, तेरी ही ध्यान बल्ली ॥१॥

जिहां जिहां पांव धरें मेरे प्रुजी, ताहां नरत कर कल्ली ॥२॥

मीरां के प्रु हरि अबिनासी, बरण में लिपट रहूली ॥३॥

इस्का पाठ इस प्रकार भी मिलता है

सखी री मैं तो गिरधर के रंग राती ।

पवरंग मेरा चोला रंगा दे, मैं फुरमुट खेल जाती ।

फुरमुट में मेरा साईं मिलेगा, सोल बढम्बर गांती ।

चन्दा जायगा सुरज जायगा, जायगा धरण अकासी ।

वां फरमिट मां मिल्यो सांवरौं, देख्यां तण मण राती ।

जिगरौ पियां परदेस बस्यांरी लिख लिख मेज्यां पाती ।

म्हारा पियां म्हारे हीयदे बसतां णा बावां णा जाती ।

मीरां रे प्रु गिरधर नागर मग जोवां दिण राती ।

113511 गिरिधर नगर में

1. ॐ, गिरिधर नगर में 18, गिरिधर नगर में

1. ॐ गिरिधर नगर में, गिरिधर नगर में

1. ॐ गिरिधर नगर में, गिरिधर नगर में

Mira danced with ankle-bells on her feet.

People said Mira was mad; my mother-in-law said I
ruined the family reputation.

Rana sent me a cup of poison and Mira drank it laughing.

I dedicated my body and soul at the feet of Hari.

I am thirsty for the nectar of the sight of him.

Mira's lord is Giridhar Nagar; I will come for refuge
to him.

पग बाधं धुंधर्यां णाच्यारी ॥टेक॥

लोग कह्यां मीरां बावरी, सासु कह्यां कुलनासी, री ।

विष रौ प्यालौ राणा मेज्यां, पीवां मीरां हांसीं री ।

तण मण वास्यां हरि चरणामां दरसण अमरित प्यास्यां री ।

मीरां रे म्रु गिरधर नागर, थारी सरणां जास्या री

Yogi, I wait for you night and day.

My feet can't walk this impenetrable, narrow and impassable way.

The Yogi came into my city, but found no love in me.

I was innocent, and acted innocently, I couldn't hold him.

I spent many days looking for him; he still hasn't come back.

Come into my heart and extinguish the separation; my body burns.

He does not exist in this world, or he has forgotten me.

What can I do? Where can I go? I've lost my eyes in crying.

I perform your Arati in my heart, come, knowing your own.

Mira is tormented in her separation, and her heart trembles.

जोगियाजी निसदिन जोरुं बाट ॥टेक॥

पावं न चालै पंय दूहेलो, बाढ़ा बाघट घाट ।

नगर बाह्र जोगी रम गया रे, मौ मन प्रीत न पाइ ।

मैं मोली भोलाफन कीन्हो, राख्यो नहिं बिलमाइ ।

जोगिया कूं जोवत बोहो दिन बीता, अजहुं बायो नाहिं ।

बिरह बुकावण अन्तरि बावो, तफन लगी तन माहिं ।

कै तो जोगी जग में नाहीं, कैर बिसारी मोइ ।

काहं करुं कित जाऊंरी सजनी नेण गुमायो रोइ ।

बारति तेरी अन्तरि मेरे, बावो अपनी जाणि ।

मीरा व्याकुल बिरहिणी रे, तुम बिनि तलफत प्राणि

[illegible]

The yogi's love is the root of my sorrow.

He is not slow in breaking off this love like (i. e.,

Mira says: When I don't see you, pain stabs my heart.

Pada 54

जागियारी प्रीतड़ी है दुखड़ा रो मूल ॥टेक॥

हिल मिल बात बणावत मीठी, पीदै जावत भूल ॥

तांदत जेज करत नहिं सजनी, जैसे चमेली के फूल ।

मीरां कहै प्रभु तुम्हारे दरस बिन, लगत खिड़ा मूल

He meets me, talks sweetly, and then forgets.
He is not slow in breaking off this love like (i. e.,
as casually as one breaks off a sprig of jasmine).
Mira says: When I don't see you, pain attacks my heart.

Yogi, don't go, don't go, don't go; I touch your feet,

I am your slave.

The path of bhakti is a path apart; show me this way.

Let me make of myself a pyre of incense and sandalwood,
and you light it.

When I am a heap of ashes, smear them on your body.

Mira says, Lord Giridhar Nagar, mix my light with yours.

जोगी मत जा मत जा मत जा, पाहं फूँ में तेरी चेरी हों ॥टेक॥

प्रेम भगति को पैड़ो ही न्यारा, हम्क गेल बता जा ।

अगर चंदण की चिता बणाऊं, अपना हाथ जला जा ।

जल बल मई भस्म की ढेरी, अपने अंग लगा जा ।

मीरां कहै प्रभु गिरधर नागर, जोत में जोत मिला जा

॥कई॥ भाव ,तुझें तक तेक है कि है

। प्रज्ज किम हि है , 22, तं भावनी तम तह्नि

। भाव भाव हि है , कि तम हृदि है तं क उद्यो

। भाव तु तम तम है किम तम है तं तं

Lord, where did you go, after making love to me?

You lit the wick of love, and then betrayed my faith,

O friend.

You launched the boat of love, and left me in the sea of
separation.

When will you meet me, Mira (asks).

फ़ु जी थे कहाँ गया नेहड़ा, लाय ।।टेक।।

होइया म्हां बिस्वास संगीती, फ़े री बाती जलाय ।

विरह समंद में छोड़ गया हो, नेह री नाव चलाय ।

मीरां रे फ़ु कबरे मिलोगे थैं बिण रक्ष्यां ण जाय ।

fore, where did you go, also making love to me

You left the back of love, and then betrayed my faith

O friend.

You launched the boat of love, and left me in the sea of

separation.

When will you meet me, little (sanskrit).

And so.

॥ कृष्ण ॥ तस्मात् तं भक्तं, प्रसीदतु तस्मात्

॥ तस्मात् तस्मात् ४८ तं २३. तस्मात् तं तं तस्मात्

॥ तस्मात् तस्मात् तस्मात् तस्मात् तं तं तस्मात्

॥ तस्मात् तं तस्मात्, तस्मात् तस्मात् तं तं तस्मात्

Friend, I will sing Govind's praises.

In the morning, I will go for caranamrit, and for a sight of him.

I will dance in the temple of Hari, and my anklebells will ring.

I will sound his name on the castanets, and cross the ocean of the world.

The world is a gooseberry briar patch; it will catch me on the road to the loved one.

Mira's Lord is Giridhar Nagar; I sing his praises; I shall find bliss.

माई मां गाविन्द, गुण गास्यां ॥६॥

चरणाम्रित रो नैम स्कारे, नित उठ दरसण जास्यां ।

हरि मन्दिर मां निरत करावां धुंधल्या धमकास्यां ।

स्याम नाम रो फांफ चलास्यां, मोसागर तर जास्यां ।

या संसार बीड़रो कांटो, गेल प्रीतम बटकास्यां ।

मीरां रे फु गिरधर नागर, गुन गावां सुख पास्यां ।

॥ कृष्ण ॥ श्री गुरु नमः ॥ २४ ॥

If Sisodiya is angry, what will he do to me?
I will sing the virtues of Govind, friend.
If Rana is angry, he will stay in his own country
(and not harm me).
If Hari is angry, I will wither, friend.
I don't care for worldly position;
Fearless, I will beat the drum, friend.
I will sound Shyam's name on the castanets.
I will cross the ocean of life, friend.
Strong Giridhar is Mira's refuge;
I will cling to his lotus feet, friend.

सीसोपा रुठ्यो तो म्हारो काहं करलेसी ।

म्हें तो गुण गोविन्द का गास्यां, हो माई ॥टेक॥

राणी जी स्त्र्यो बारो देस रखासी ।

हरि स्त्र्यां कुम्ह्लास्यां, हो माई ।

लोक लाज की काण न मानुं ।

निरमै निसाण घुरास्यां, हो माई ।

स्याम नाम का फांफ चलास्यां ।

भवसागर तर जास्यां, हो माई ।

मीरां सरण सबल गिरधर की ।

चरण कवल लपटास्यां, हो माई ।

My friends, let us delight (in Krishna) (here), so that
we may be freed from going to another house.

(The) rubies and pearls (of this world) are not real,
their glow is not real.

These ornaments are not real, (but) the lover's garlands,
(they) are real.

These silken clothes are not real; these southern robes
are not real.

Real are the tattered rags of the lover in which the
body can stay pure.

Throw away the fifty-six kinds of food delicacies;
pollution is in them.

My lover's greens are better than these, however tasty
or tasteless they be.

Why are you bothered to see the fertile lowland fields
of others?

The barren soil that is yours is better, even if it
grows nothing.

Thousands of handsome young men live in this world;
They're of no use to you.

If you go with them, no one approves.

Your own lowly husband is worthy, even if he is a leper.

Go with him, and people speak well (of you).

The indestructible one is my lover, for him I have real love.

By following the path of bhakti, Mira has found her lord.

बाबो सहेल्या रली करां हे, पर घर गवण निवारि ।

फूठा माणिक मोत्या री, फूठी जमण जोति ।

फूठा सब आभूषणा री, सांची प्याजी री पोति ।

फूठा पोट पटंवारे, फूठा दिखणी चीर ।

सांची प्याजी री गुदड़ी, जामे निरमल रहै सरिर ।

हप्पन भोग बुहाड दे हे, इन भोगनि में दाग ।

लूण अलूणो ही मलो हे, अप्णो प्याजी को साग ।

देसि विराणो निवाणं कुं हे, क्युं उपजावै सीज ।

कालर अप्णो ही मलो हे, जामें निपजै चीज ।

बैल विराणो लस को हे, अप्णो काज न होई ।

ताके संग सीधारतां हे, मलो न कहसी कोइ ।

वर हीणां अप्णां मली हे, कोदी कुष्टी कोइ ।

जाके संग सीधारतां हे, मला कहै सब लोइ ।

अबिनासी सुं बालवां हे, जिनसुं सांची प्रीत ।

मीरां कुं प्रु मिल्या हे, एही भगति की रीत ।

11.11.11. विष्णु मे विष्णु उक्त ३ विष्णु

1. विष्णु उक्त 26. विष्णु उक्त 26. विष्णु उक्त 26.

1. विष्णु उक्त 26. विष्णु उक्त 26. विष्णु उक्त 26.

1. Rana has given me poison; I know. विष्णु उक्त 26.

(I am) like gold (which) when it burns in fire, becomes

1. विष्णु उक्त 26. विष्णु उक्त 26. विष्णु उक्त 26.

I threw away my reputation and family honor, as one lets

1. विष्णु उक्त 26. विष्णु उक्त 26. विष्णु उक्त 26.

Put a curtain up in your own house, I am a weak woman,

1. विष्णु उक्त 26. विष्णु उक्त 26. विष्णु उक्त 26.

and deranged.

The arrow from his quiver has struck my heart, and I
have fallen into madness.

I have dedicated my body and soul to the saints; I cling
to their lotus feet.

The Lord has saved Mira; he knows she is his servant.

राणाजी थे जहर दियो म्हे जाणी ॥टेक॥

जैसे कवन दहत अगिन में, निकसत बाराबाणी ।

लोकलाज कुछ काण जगत की, दइ बहाय अस पाणी ।

अपणो घर का परदा करले, मैं अबला बाराणी ।

तरकस तीर लम्यो मेरे हियरे, गरक गयो सनकाणी ।

सब संतन पर मन वारों, चरण कवल लपटाणी ।

मीरां को फ़ु राखि लई है, दासी अपणी जाणी ।

11511 श्री गुरु जी गुरु जी गुरु जी गुरु जी गुरु जी

27.

1 श्री गुरु जी गुरु जी गुरु जी गुरु जी गुरु जी

1 श्री गुरु जी गुरु जी गुरु जी गुरु जी गुरु जी

I do not know how I can meet the lord.

He came into my courtyard, then he left;

I knew this only after he had gone.

Watching the road, the night passed; the day passed,
watching.

Hari did come into my yard, but I, unlucky one, was
sleeping.

My anguished heart is on fire in separation (from him);
I am restless all the time.

Mira is the slave of Lord Giridhar. No one who has
found him should be left behind (as I have been).

जाण्यां णा फु मिलण बि क्वां होय ॥टेक॥

बाया म्हारे बागणां फिर गया, में जाण्या सोय ।

जोवतां मग रैण बीतां दिवस, बीतां जोय ।

हरि पारां बागणां गया में, आगण सोय ।

बिरह व्याकुल बनल बन्तर, कलणां पड़ता दौय ।

दासी मीरां लाल गिखर, मिल णा बिहड़या कोय ॥

॥३३॥ । ित ः पुनः सिन्धु तः तः , तः तः तः तः

। तः तः तः तः 28. तः तः तः तः

। तः तः तः तः , तः तः तः तः (तः)

। तः तः The maddened clouds came, but never brought Hari's
message.

। तः तः Frog, peacock, partridge and cuckoo began to call.

(It was) pitch dark, lightning flashed, and the virahini
was very much afraid.

A fragrant wind roared, and the clouds began pouring down
(rain).

The black cobra of virah burned; in Mira's heart Hari
is beloved.

मत्तवारी बादर बार रे, हरि को सेनेसी कबहुं न लाये रे ॥टेक॥

दादर मोर पफ़्फ़या बोलै, कोयल सब सुणाये रे ।

(इक) कारी अंधियारी बिजली चमकै, विरहणि वति डरपाये रे ।

(इक) गाजै बाजै फन मधुसिया, मेहा वति फड़ लाये रे ।

(इक) कारी नाग बिरह वति जारी, मीरां मन हरि माये रे ।

Hire me as your servant, hire me, Giridhar.

I'll serve you, plant a garden, and each morning
when I wake I'll have your darshan.

In the groves and paths of Vrindavan I'll sing
Govinda's lila.

I'll have your darshan serving you, and for pay I will
receive remembrance of you.

I will receive the fief of devotional love that I've
thirsted for during so many lives.

Mohan the flute-player grazes cows in Vrindavan.

I'll plant fresh green arbors with entrances all
through them.

I will have darshan of the dark one wearing a yellow
robe.

Mira says, my lord is Giridhar Nagar, my heart is
intensely eager.

Lord, at midnight on the bank of the Yamuna, give me
your darshan.

म्हाणो चाकर राखांजी, गिखारी लाला चाकर राखांजी ॥टेक॥

चाकर रहस्युं बाग लगास्युं, नित उठ दरसण पास्युं ।

विन्दावन री कुंज गलिन मां, गोविन्द लीला गास्युं ।

चाकरी में दरसण पास्युं, सुमिरण पास्युं तरची ।

भाव भगत जागीरी पास्युं, जणम जणम री तरसी ।

मोर मुगट पीताम्बर सोहां, गल बैजन्ती मालो ।

विन्दावन मां घेण चरावां, मोहन मुरली वालो ।

हो हो णवा कुंज लगास्युं, बीचा बीचा बारी ।

सांवसिया री दरसण पास्युं, पहण कुसुम्बी सारी ।

मीरां रे फ़ु गिखर नागर, खिड़ो घणो क्वीरा ।

आधीरात फ़ु दरसण दीस्यो जमणाजी रे तीरा ।

॥३॥ ॐ मित्रं हि मे हृदि, अग्रे किं मित्रं हि

। अग्रे अग्रे ३०. किं न मे हृदि न

। ॐ मित्रं न, अग्रे मित्रं न

1 मित्रं न, अग्रे मित्रं, मित्रं अग्रे, अग्रे, अग्रे
Friend, the glance of the dark one is like a dagger of
love.

1 ॐ मित्रं, किं न, अग्रे, किं न, अग्रे, किं न, अग्रे
Struck (by it) I've become deranged, and forgotten
myself (lit. body).

The pain has spread through my body, my mind is distraught.
More than one (lit. two - four) of my friends has gone
stark mad.

I know him well, he roves the woods for pleasure.
The partridge loves the moon; the moth is burned by the
lamp.

1 ॐ मित्रं, किं न, अग्रे, किं न, अग्रे, किं न, अग्रे
Without water the fish dies, so precious is (this)love
(of water) to her.

Without seeing him, how can I live; my heart has no
peace.

Go and tell him this: Mira is yours.

बाली सांवरो की दृष्टि, मानूं प्रे री कटारी हैं ॥टेक॥

लगन बेहाल मई तन की सुधि बुद्धि गई ।

तनह में व्यापी पीर, मन मतवारी हैं ।

सखियां मिलि दाय च्यारी, बावरी मई हैं सारी ।

हाँ तो वाको नीको जानों, कुंज को विहारी हैं ।

चंद को चकोर चाहे, दीफ पतंग दाहें ।

जल बिना मरै मीन ऐसी प्रीत प्यारी हैं ।

बिन देख्या कैसे जीवें कल न पड़त हीर्य ।

जाय वाकुं ऐसे कहिया मीरां तो तिहारी हैं ।

1145। रिक्त गेहरे जलाने में साज्ज रिक्त गेहरे जलाने

। रिक्त गेहरे गेहरे गेहरे गेहरे गेहरे गेहरे

। रिक्त गेहरे गेहरे गेहरे गेहरे गेहरे गेहरे

। रिक्त गेहरे गेहरे गेहरे गेहरे गेहरे गेहरे
I saw the dark clouds and I wept, Shyam, I saw the dark
clouds and wept.

। रिक्त गेहरे गेहरे गेहरे गेहरे गेहरे गेहरे
The black clouds and the yellow gathered, and they rained
for a very long time.

Wherever I looked, there was water; the thirsty earth
was green.

My lover lives in a foreign country, I've gotten drenched
in my doorway standing and waiting for him.

Mira's Lord Hari is the imperishable one; he proved
his love for me.

बादल देखां फरी स्याम में बादल देखां फरी ।टेक।।

काला पीला धट्टा उमड्डा बरस्यो बार घरी ।

जित जोग्यां तित पाणी पाणी प्यासा भूम हरी ।

म्हारा पिया परदेसां बसतां, मीज्यां बार खरी ।

मीरां रे प्रु हरि बबिनासी करस्यो प्रीत खरी ।

for a very long time.

However I looked, there was water; the thirsty earth

was green.

My lover lives in a foreign country, I've gotten drenched

in my journey standing and waiting for him.

Mira's Lord had a formidable one; he proved

his love for me.

Friend, I am completely dyed this (i. e., Krishna's) color.

I drank the cup of immortal bliss, and became drunk.

My inebriation never goes away, however many millions (lit. crores) of ways I try (to get rid of it).

Rana sent me a basket with a snake in it, and Mira (lit. the girl of Merta) put it around her neck.

Smiling; Mira hugged it as if it were a string of new pearls.

Rana took a cup of poison, "Find Mira," (he said), "and give (it) to her."

She drank it like charanamrita, singing the praises of Govinda.

I drank the cup of his names; nothing else pleases me (now).

Mira says that her Lord is Giridhar Nagar; all (other or others') impermanent colors fade.

यो तो रंग घटा लयो ए माय ॥टेक॥

पिया पियाला अमर रस का, चढ़ गई घूम घुमाय ।

यो तो अमल म्हारो कबहुं न उतरे, कोट करो न उपाय ।

सांप पिटारो राणाजी मेज्यो, धो मेढतणी गल डार ।

हंस हंस मीरां कंठ लायो, यो तो म्हारै नौसर हार ।

विष को प्यालो राणा जी मेल्यो, धो मेढतणी ने पाय ।

कर चरणामृत पी गई रे, गुण गोविन्द रा गाय ।

पिया पियाला नाम का रे, और न रंग सोहाय ।

मीरां कहे प्रु गिखर नागर, काचो रंग उड़ जाय ।

My beloved, let me have a glimpse of you.

I call you again and again; have pity on me.

In Asarh the peacock screams, and the chatak (calls)
too because of the clouds.

In Javan the clouds rain all the time, and my friends
celebrated the Tija festival.

In Bhado, the river (begins to) flow; don't stay away.

Mother-of-pearl drinks the water of the month of Swati,
and also of Ashvin.

In Kartik people worship their gods; you are mine.

In Agahan the cold is intense; please think of me soon.

In Push the frost is thick, come and visit me.

In Magh, Vasanta Panchami holiday comes, and people
sing Phag songs.

In Phagun, people celebrate Holi, and the Banraj tree
burns (us).

Chait has made my desire grow; come, and let me see you.

In Vaishakh, the Banraj starts flowering, and the
cuckoo calls.

I spend my time in sending up crows (to determine auspicious times) and consulting pandits and astrologers (about auspicious dates for your coming).

Virahini Mirabai is desolate; when will you let me
see you?

पिया मोहिं दरसण दीजै, हो ।

बेर बेर मैं टेरहुं, अहे क्रिपा कीजै, हो ॥टेक॥

जेठ महीने जल बिना पंखी दुख होई, हो ।

मोर आसादां कुरलहे, घन चात्रा सोई, हो ।

सावण मैं फड़ लगियां, सखि तीजां खेले, हो ।

मादवै नदिया बहै, दूरी जिन मेले, हो ।

सीप स्वाति ही फेलती, आसोजां सोई हो ।

देव काती मैं पूजहे, मेरे तुम होई, हो ।

मगसर ठंड बहोती पड़े, मोहि बैगि सम्हालो, हो ।

पोस मही पाला घणा, अबही तुम म्हालो, हो ।

महा महीं बसंत पंचमीं, फागां सब गावै हो ।

फागुण फागा खेले, वणाराह जरावै हो ।

चैत चित मैं ऊपजी, दरसण तुम दीजै हो ।

बैसाख वणाराह फूलवै, कोइल कुरलीजै हो ।

काग उडावत दिन गया, बुझूं पिंडत जोसी, हो ।

मीरां विरहणि व्याकुली, दरसणं कब होसी, हो ।

Without my lover, Holi is dull.
 The village is empty, completely empty the country,
 and empty my bed in the palace.
 The lonely (lit. empty) virahini moves about without
 her lover;
 Her dear lover is gone; sorrow has hit her hard.
 (I) won't leave this country (place) for (some) other;
 I am very much afraid.
 Counting and counting (the days to his coming) the lines
 (i. e., the creases at the joints) on all my fingers
 have worn away.
 The castanets, the drum and the flute are playing, the
 monochord is being plucked (lit. played by hand).
 Spring has come, my lover is away. My pain is heavy.
 Standing and waiting, I beg (of you) Giridhari, protect
 my honor.
 (Come and) meet Mira, Lord Madhav, (I) have been a
 virgin in all of my lives.
 (I) pray (for) refuge. (Lit. (My) mind meditates
 (for) refuge.)

हौली पिया बिन लागीं री सारी ॥टेक॥

सुनो गांव देस सब सुनो, सुनी सैज बटारी ।

सुनी बिरहन पिय बिन डोलें, तज गया पीव पियारी ।

विरहा दुख मारी ।

देस बिदेसा ना जावां म्हारो कणेश भारी ।

गणतां गणतां घिस गयां रेखां, बांगरियां री सारी ।

बायां ना री मुरारी ।

बाज्यां फांफ मृदंग मुरलिया बाज्यां कर इकतारी ।

बायां बसंत पिया घर नांरी, म्हारी पीड़ा भारी ।

श्याम क्यारी बिसारी ।

ठाड़ी बरज करां गिरधारी, राख्यां लाज ह्मारी ।

मीरां रे प्रु मिलज्यो माधो, जन्म जन्म री क्यारी ।

मणी लागी सरण तारी ।